

PRICE TWO DOLLARS

ARTISTRY



IN PHYSIQUE PHOTOGRAPHY

BY BOB DELMONTIQUE

A WORD PORTRAIT OF THE PHOTOGRAPHER

Physique photography has developed so rapidly and so inspiringly during the last ten years that it must truly be considered as one of the finest of the fine arts.

The static "muscle man" pose of yesteryear is happily gone from the modern photographer's repertoire, and in its place has come rich and revelatory studies of men of action in repose . . . men of ideas — of moods all captured with the utmost fidelity by the sensitive camera of the photographer.

Generally it is the man with an excellent physique who makes the best physique photographer for with his knowledge of body mechanisms he is easily able to pose his model in the greatest variety of moods and to glean from each of them the utmost in clearly defined musculature.

Bob Delmonteque who presents a group of his models in this publication is such a man. He has long been noted as one of the world's best developed men, and in his photographs of himself and other noted stars he demonstrates his genius at re-creating the model's physique and mood with extraordinarily sensitive skill and taste.

Bob's photography has appeared in every leading physique publication in this country and abroad. Because of his importance in this field it is a rule of thumb that Hollywood talent scouts are quick to demand showing of his newest models in the hope that a new screen star may be discovered.

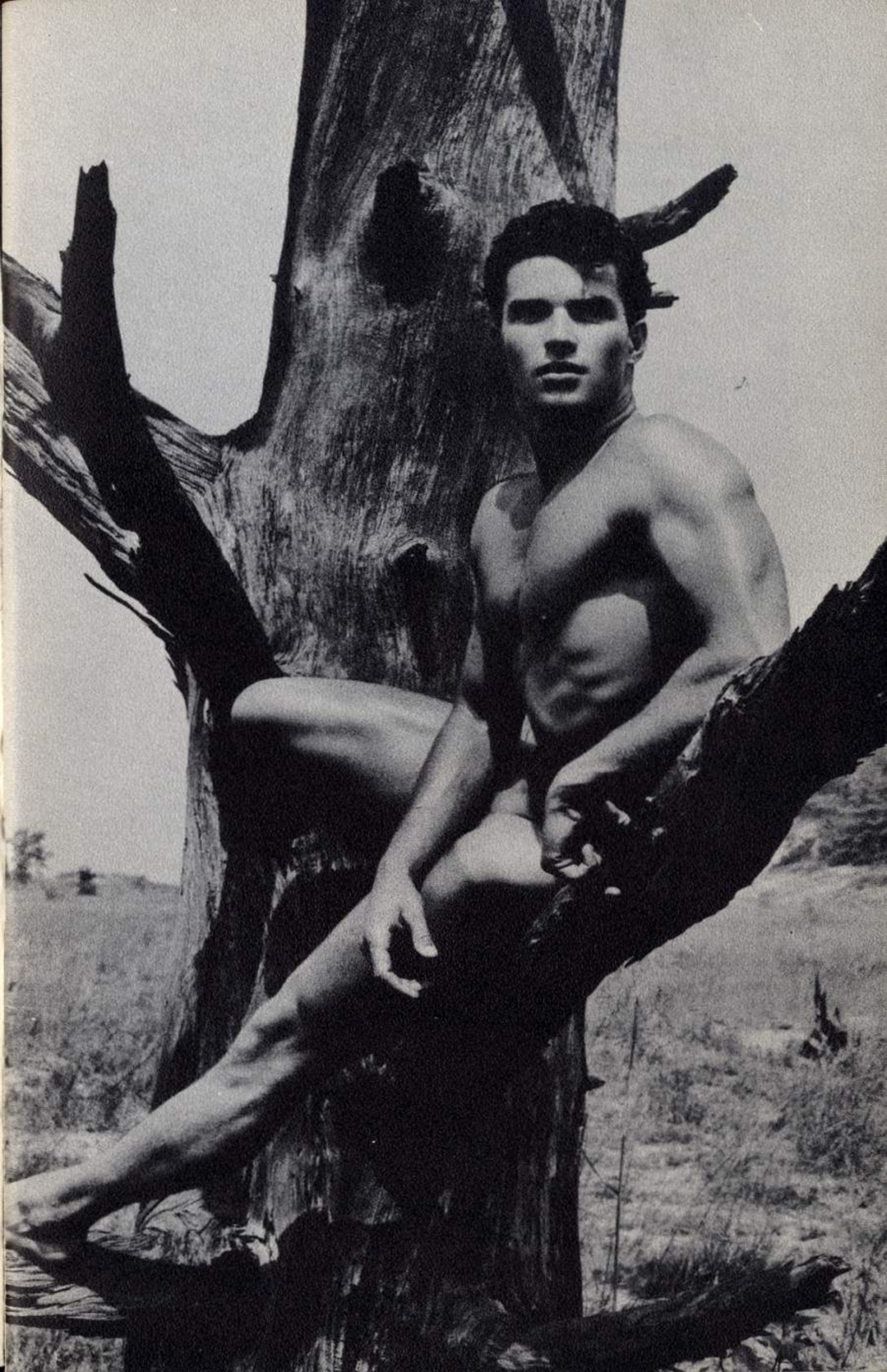
Men such as Rock Hudson, Tony Curtis, Tab Hunter, Rory Calhoun and hosts of others owe their fabulous careers to such photographers as Bob Delmonteque who saw them when no one else was looking for them.

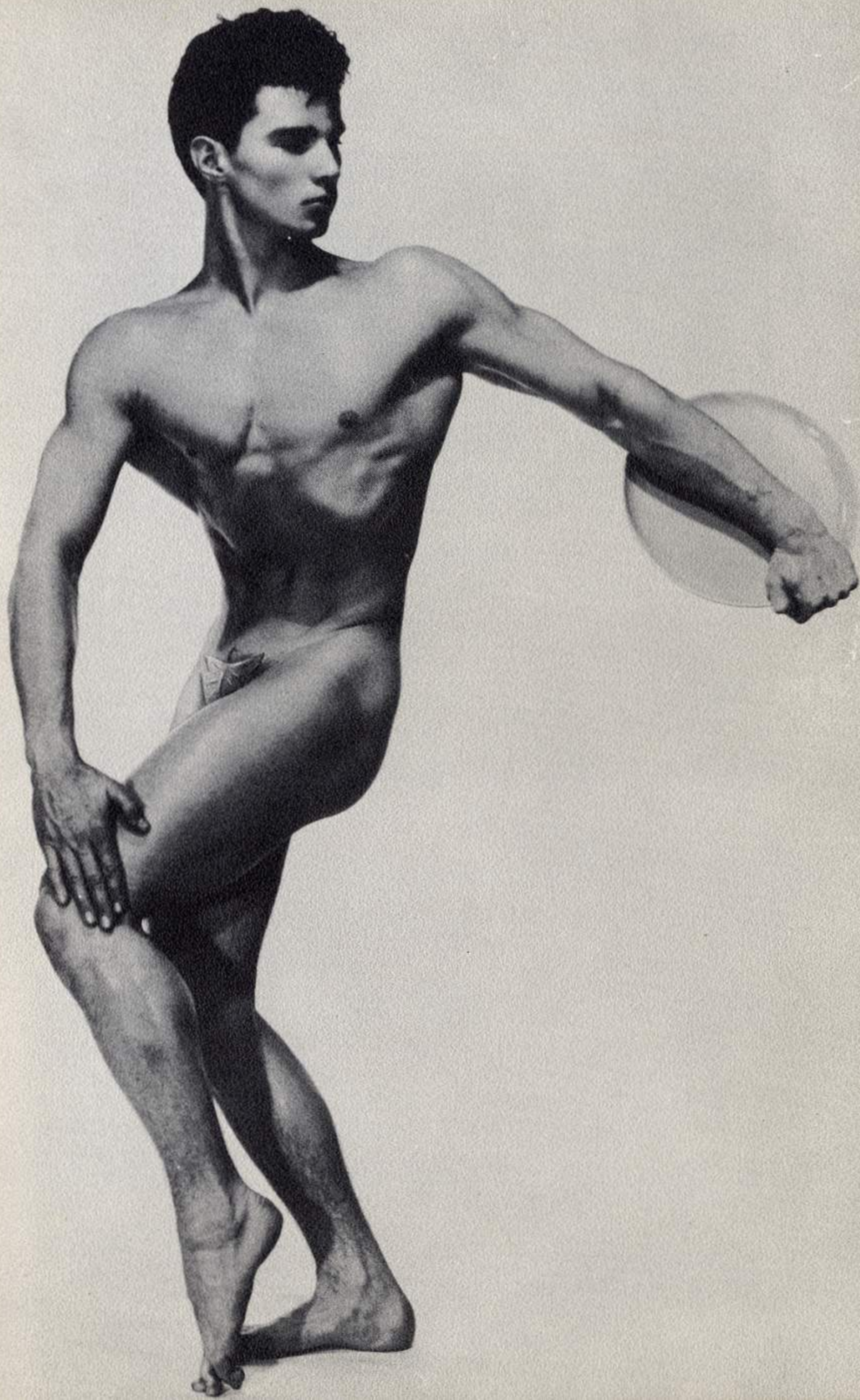
As editor of ADONIS and BODY BEAUTIFUL magazines I can honestly state that the success of our publications is due in large part to Bob Delmonteque. His discovery of such models as Glenn Bishop, Richard Alan, Vic Seipke, Norman Tousley and others has enriched the physique photography coffers beyond estimate.

With these reflections in mind it is with genuine pleasure that I commend this edition to all lovers of the finest in physique photography. It should be treasured by all art lovers for years and years to come.

Hal Warner

New York City,
April 5, 1956



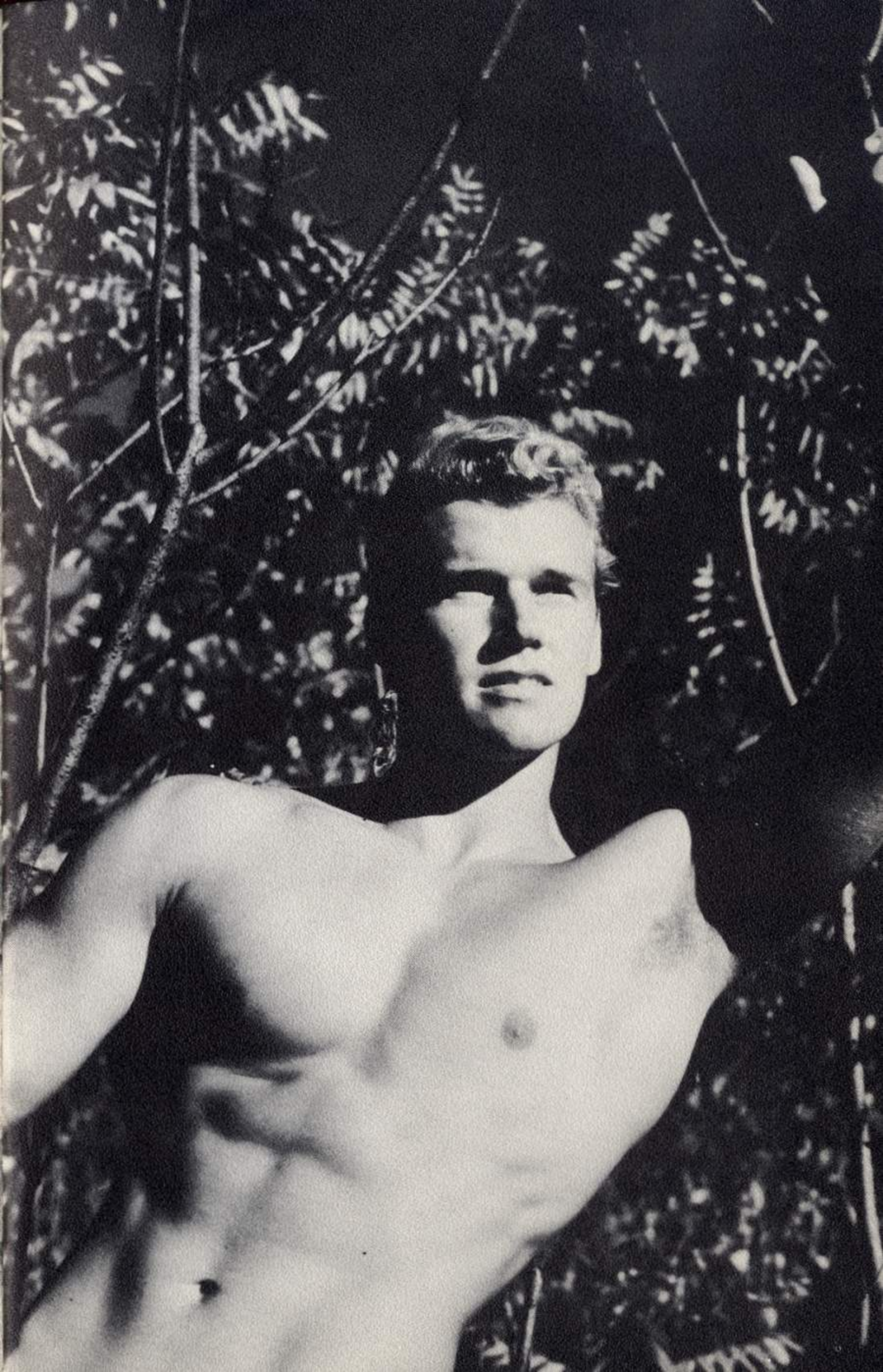




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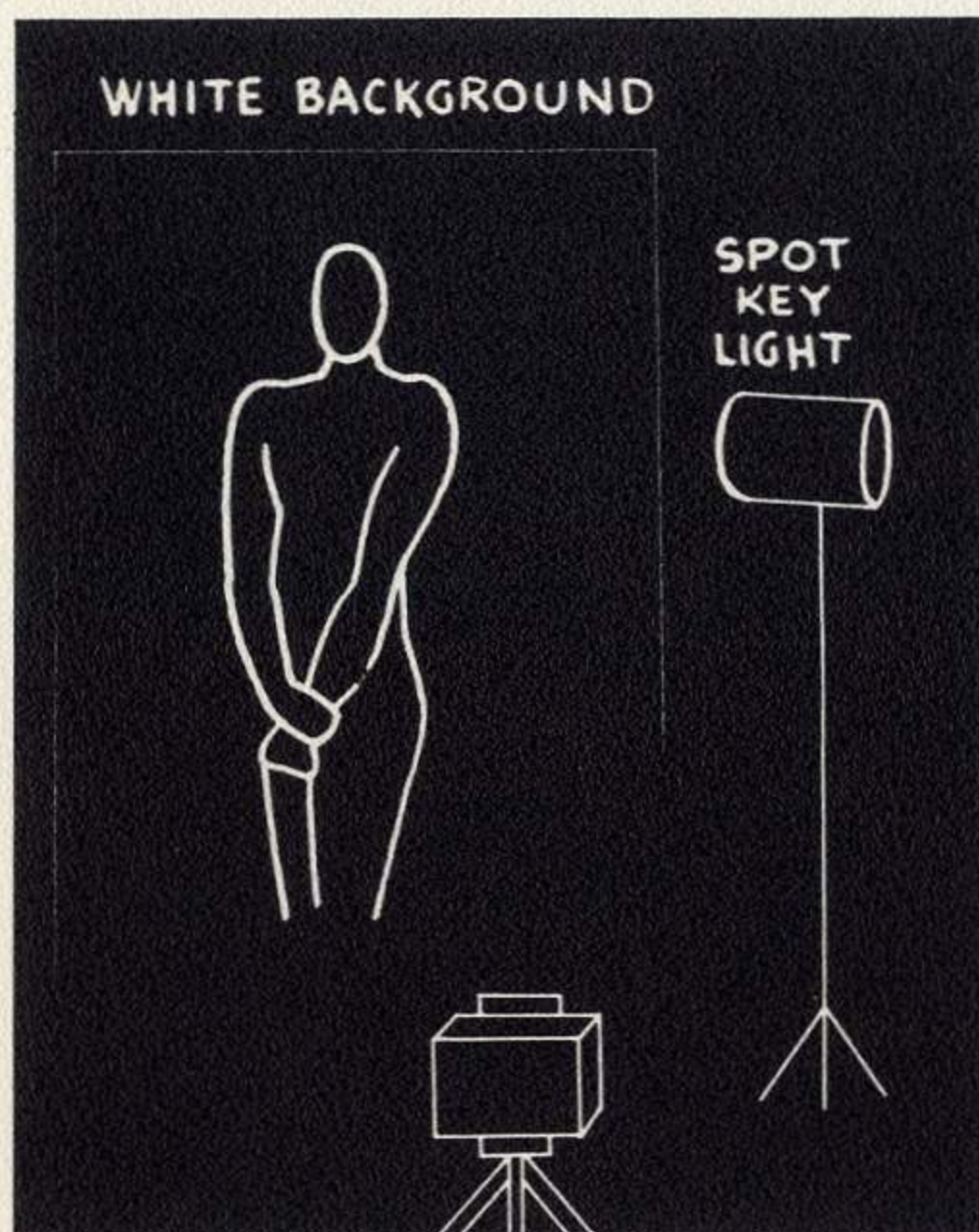
CAMERA Speed Graphic
LENS Ektar 4:7 — 5 inch
FILM Royal Pan
EXPOSURE 1/200 @ F:32
FILM DEVELOPER ... D.K. 50—6 Min. (Tank)
PAPER Opal G, Matt, Medalist, Glossy
PAPER DEVELOPER Ektonal 2 to 1
ENLARGER Omega D-2
LIGHT Outdoor Bright Sun
CAMERA TO SUBJECT 8 ft.







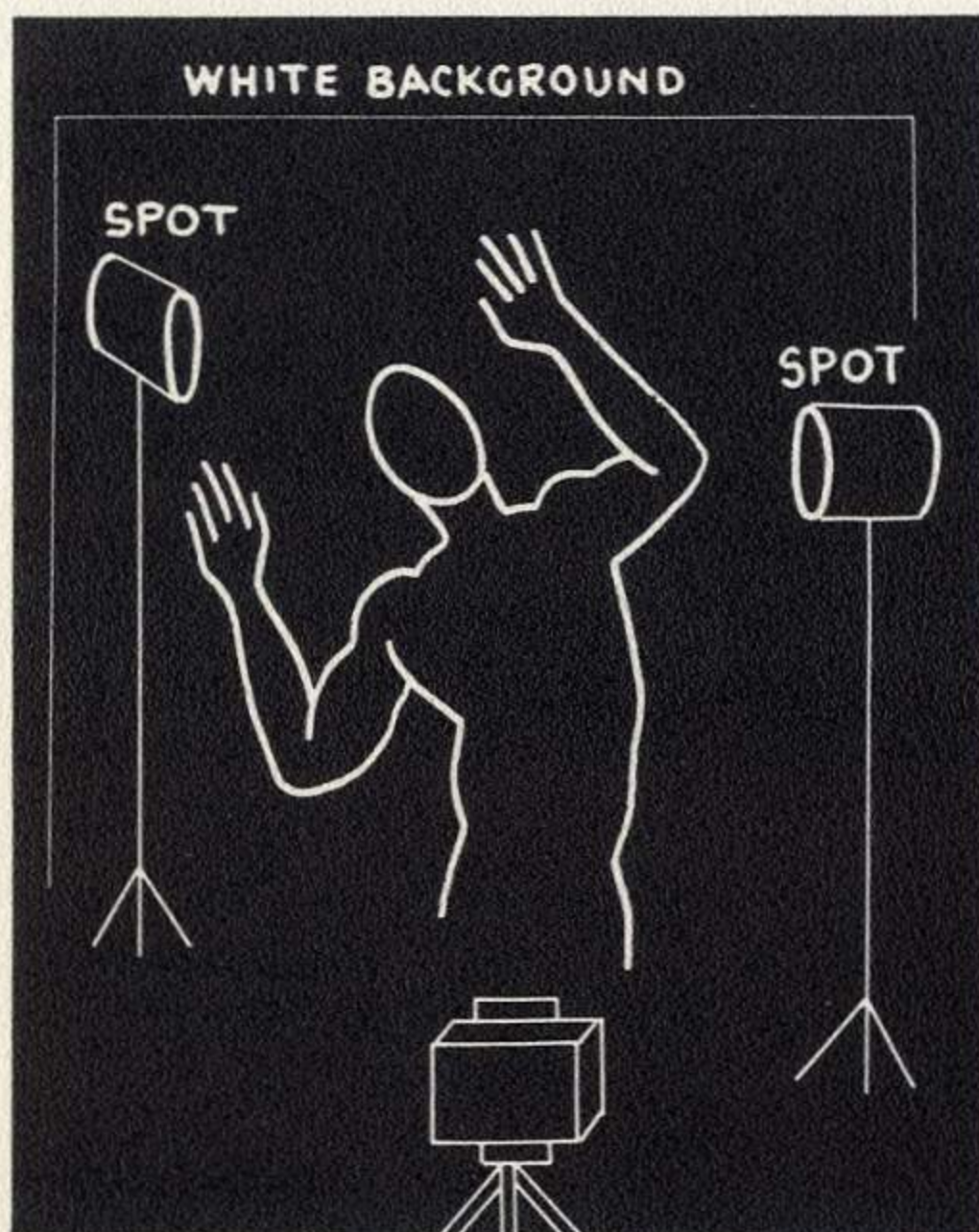




DATA

CAMERA Speed Graphic 4 x 5
 LENS Wollensak 4:7 — 6½ inch
 FILM Royal Pan
 EXPOSURE 1/10 @ F:16
 FILM DEVELOPER ... D.K. 50—6 Min. (Tank)
 PAPER Opal G, Matt, Medalist, Glossy
 PAPER DEVELOPER Ektonal 2 to 1
 ENLARGER Omega D-2
 LIGHTS TO SUBJECT 6 ft.
 CAMERA TO SUBJECT 8 ft.
 BACKGROUND White Paper Roll
 LIGHTS 1 #500 Watt Spot

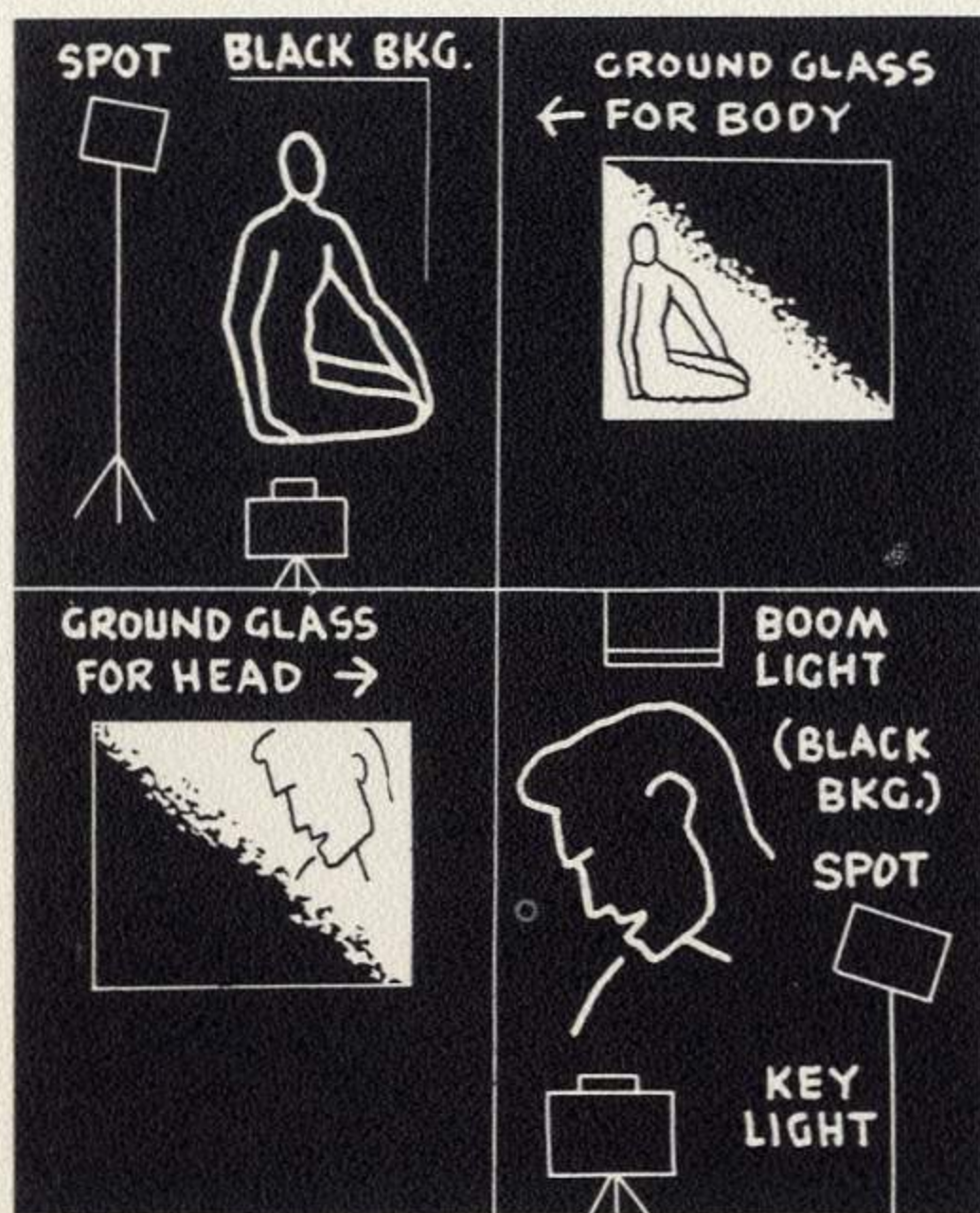




DATA

CAMERA Speed Graphic
 LENS Wollensak 4:7 — 6½ inch
 FILM Royal Pan
 EXPOSURE 1/10 @ F:16
 FILM DEVELOPER ... D.K. 50—6 Min. (Tank)
 PAPER Opal G, Matt, Medalist, Glossy
 PAPER DEVELOPER Ektonal 2 to 1
 ENLARGER Omega D-2
 LIGHTS TO SUBJECT 6 ft. (Both Lights)
 CAMERA TO SUBJECT 8 ft.
 BACKGROUND White Paper Roll
 LIGHTS 2 #500 Watt Spot



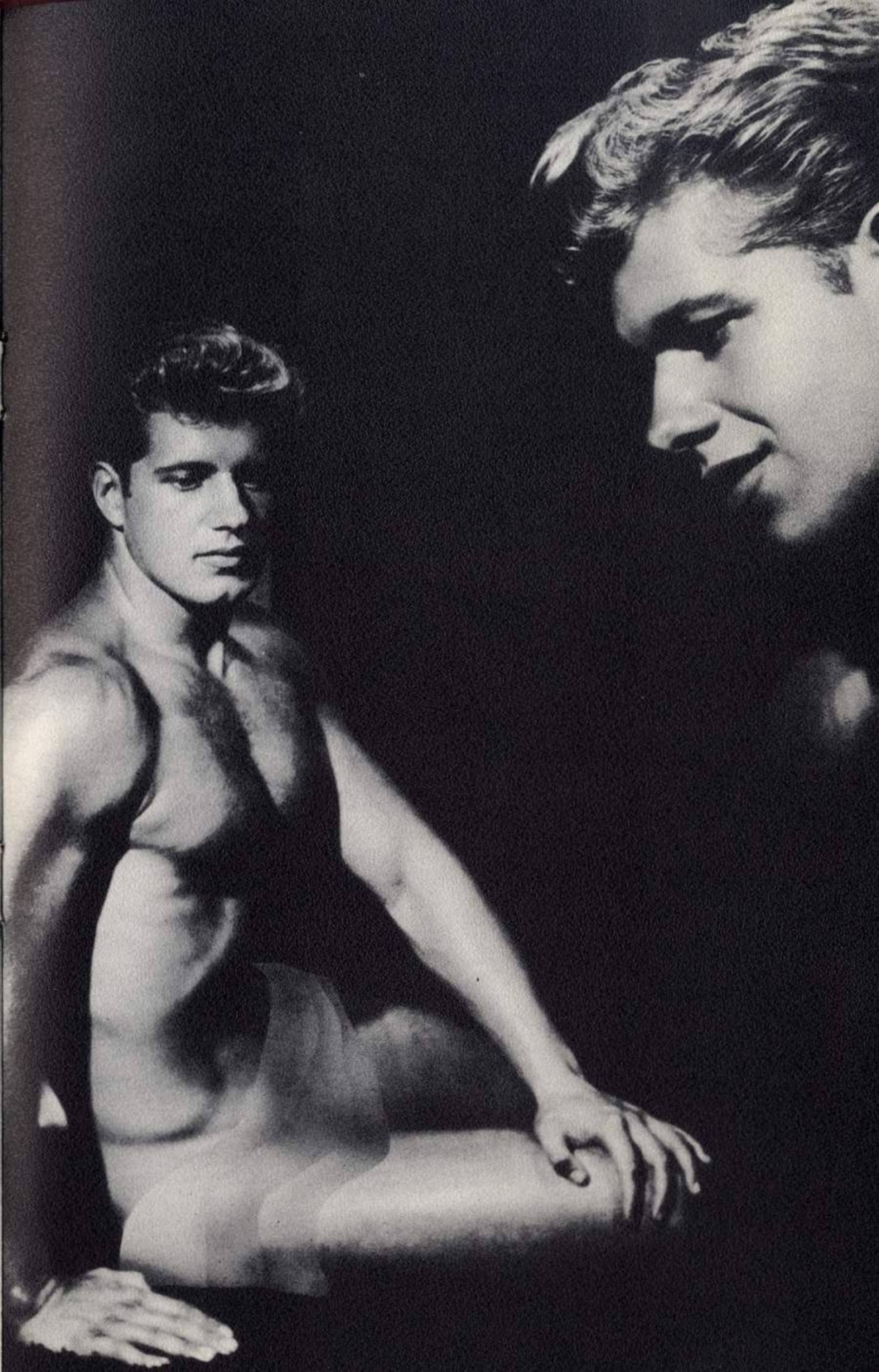


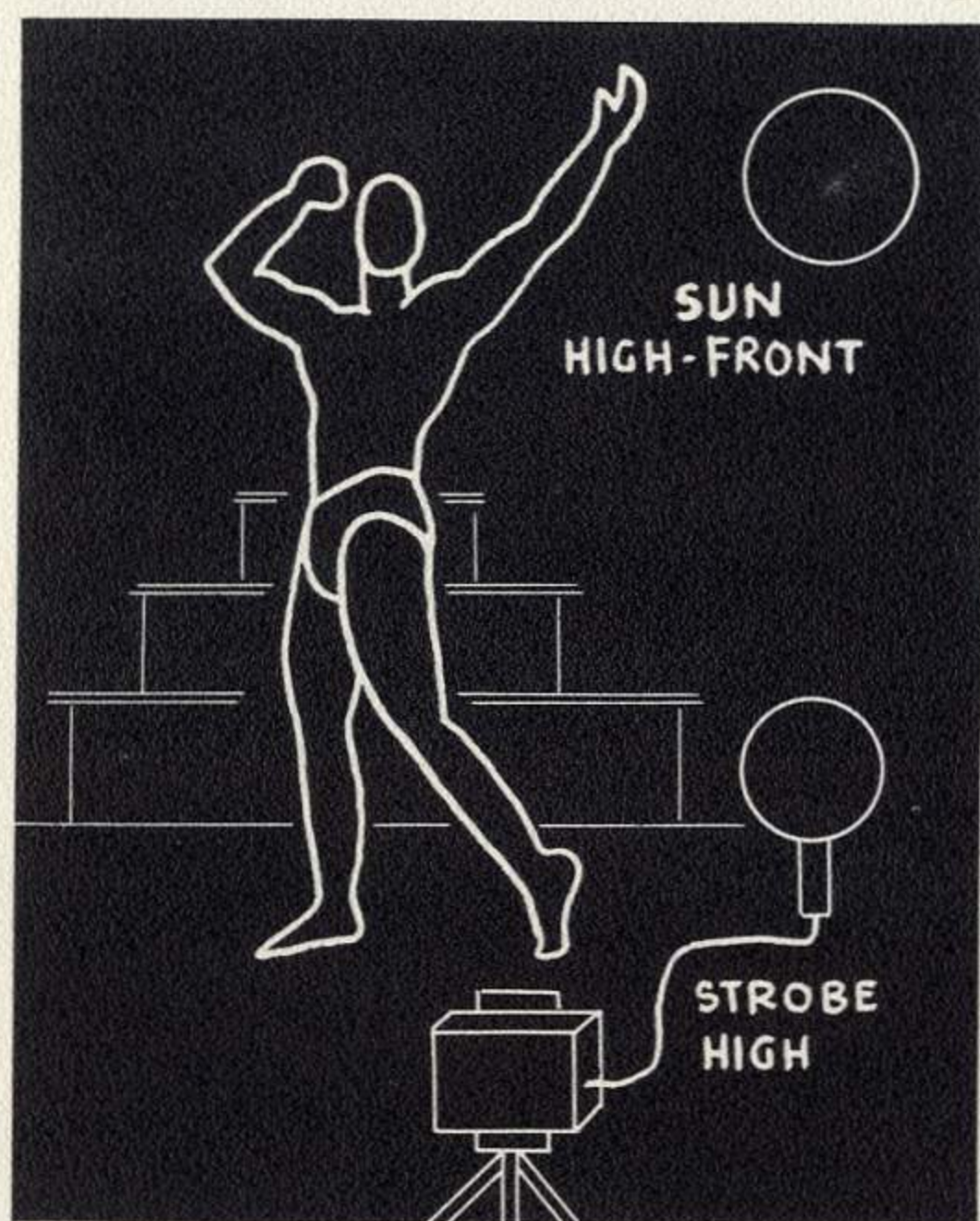
DATA BODY

CAMERA Speed Graphic
 LENS Wollensak 4:7 — 6½ inch
 FILM Royal Pan
 EXPOSURE 1/10 @ F:16
 FILM DEVELOPER D.K. 50 —
 6 Minutes (Tank)
 PAPER Opal G, Matt,
 Medalist, Glossy
 PAPER DEVELOPER .. Ektonal 2 to 1
 ENLARGER Omega D-2
 LIGHTS TO SUBJECT 6 ft.
 CAMERA TO SUBJECT 8 ft.
 BACKGROUND ... Black Paper Roll
 (9 ft.)
 LIGHT #500 Watt Spot

DATA HEAD

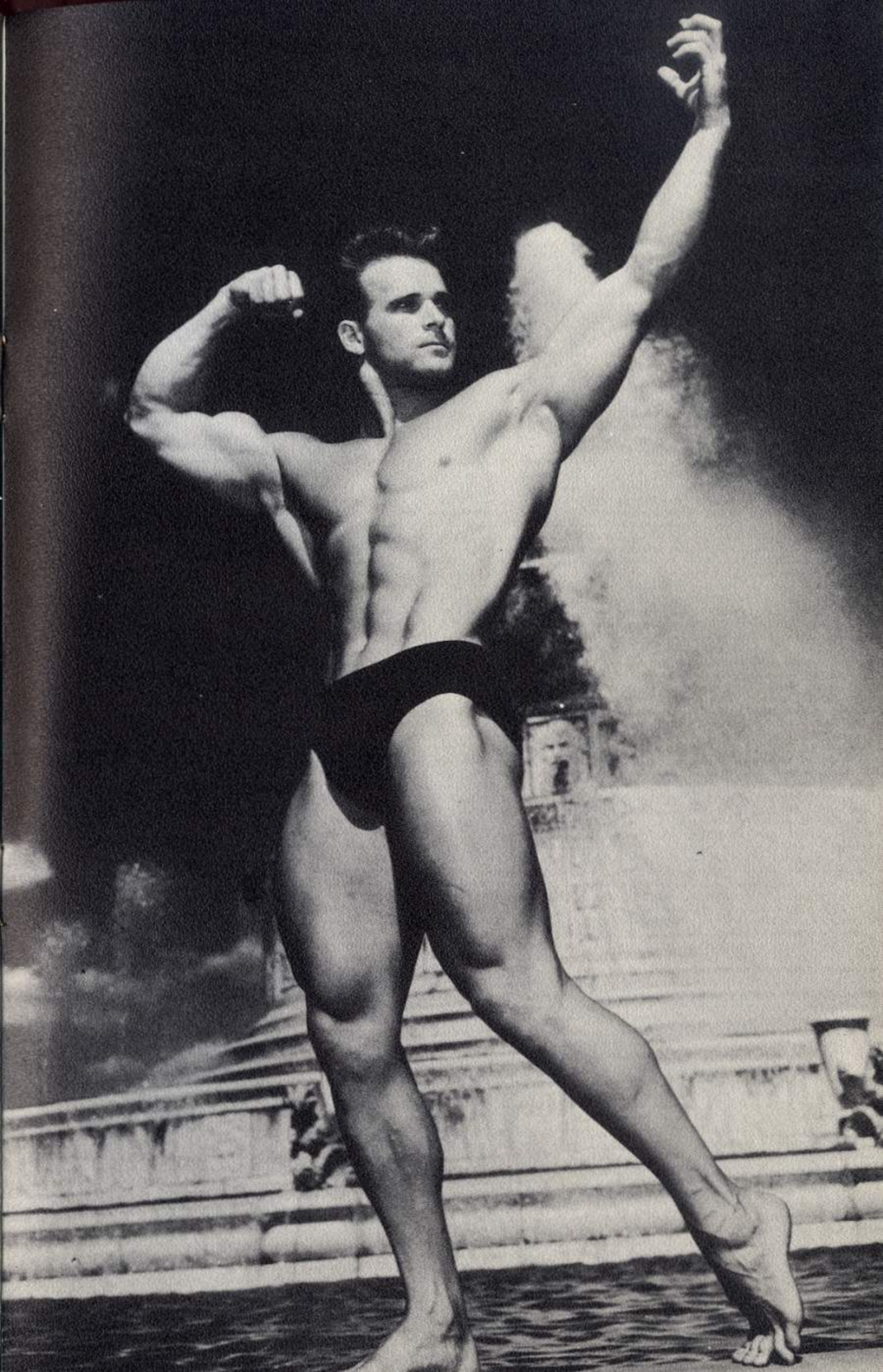
CAMERA Speed Graphic 4 x 5
 LENS Wollensak 4:7 — 6½ inch
 FILM Royal Pan
 EXPOSURE 1/10 @ F:16
 FILM DEVELOPER D.K. 50 —
 6 Minutes (Tank)
 PAPER Opal G, Matt,
 Medalist, Glossy
 PAPER DEVELOPER .. Ektonal 2 to 1
 ENLARGER Omega D-2
 LIGHTS TO SUBJECT 6 ft.
 CAMERA TO SUBJECT 4 ft.
 BACKGROUND ... Black Paper Roll
 (9 ft.)
 LIGHTS 2 #500 Watt Spot
 Ground glass was masked diagonally
 (see illustration) with wax for original
 shot of body — then masking was re-
 versed for double exposure of head.

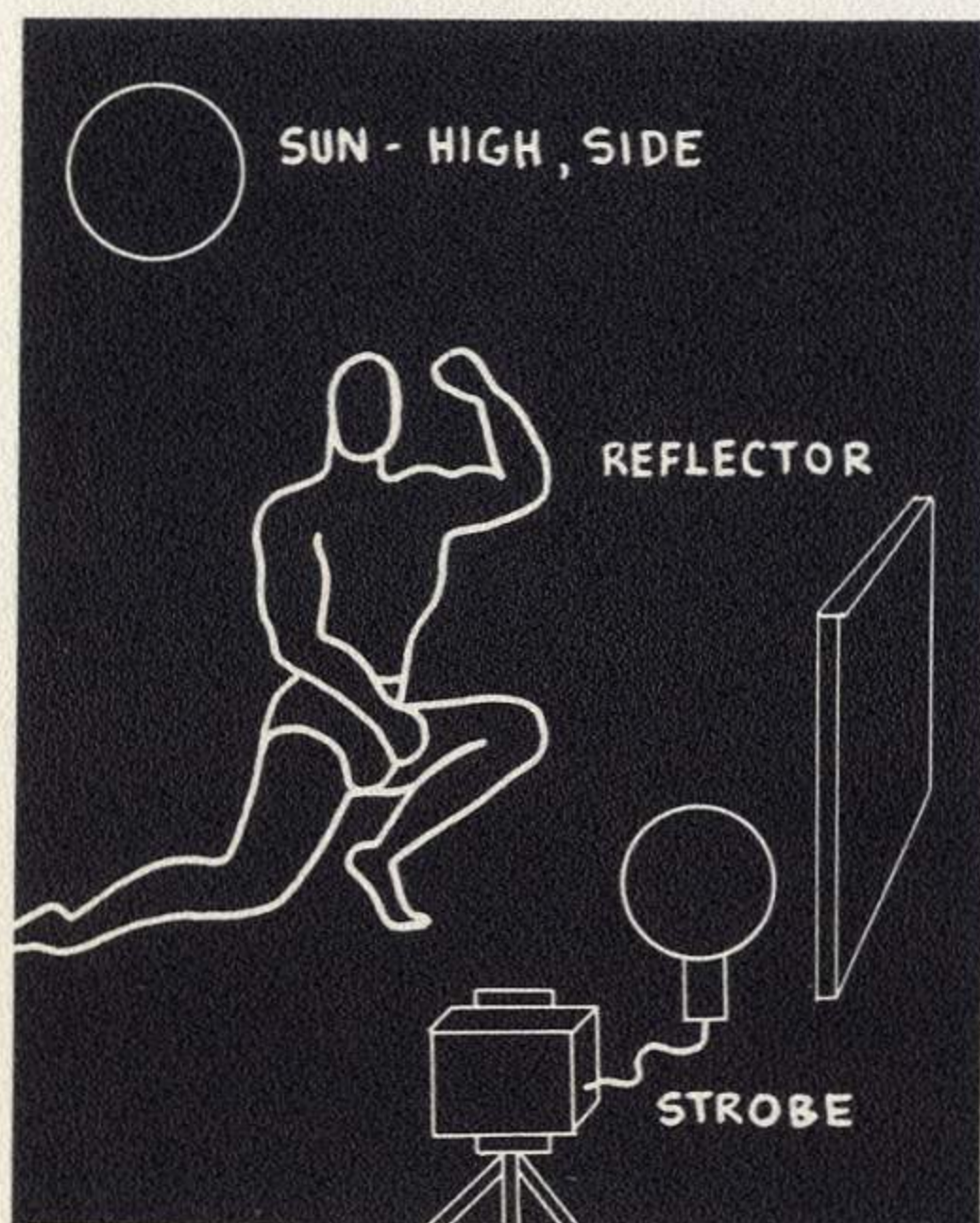




DATA

CAMERA Speed Graphic 4 x 5
LENS Ektar 4:7 — 5 inch
FILM Royal Pan
FILTER "A" — Red — To Darken Sky
EXPOSURE 1/50 @ F:16
FILM DEVELOPER ... D.K. 50—6 Min. (Tank)
PAPER Opal G, Matt, Medalist, Glossy
PAPER DEVELOPER Ektonal 2 to 1
ENLARGER Omega D-2
CAMERA TO SUBJECT 10 ft.
LIGHT Outdoor — Bright Sun —
Strobe Fill In

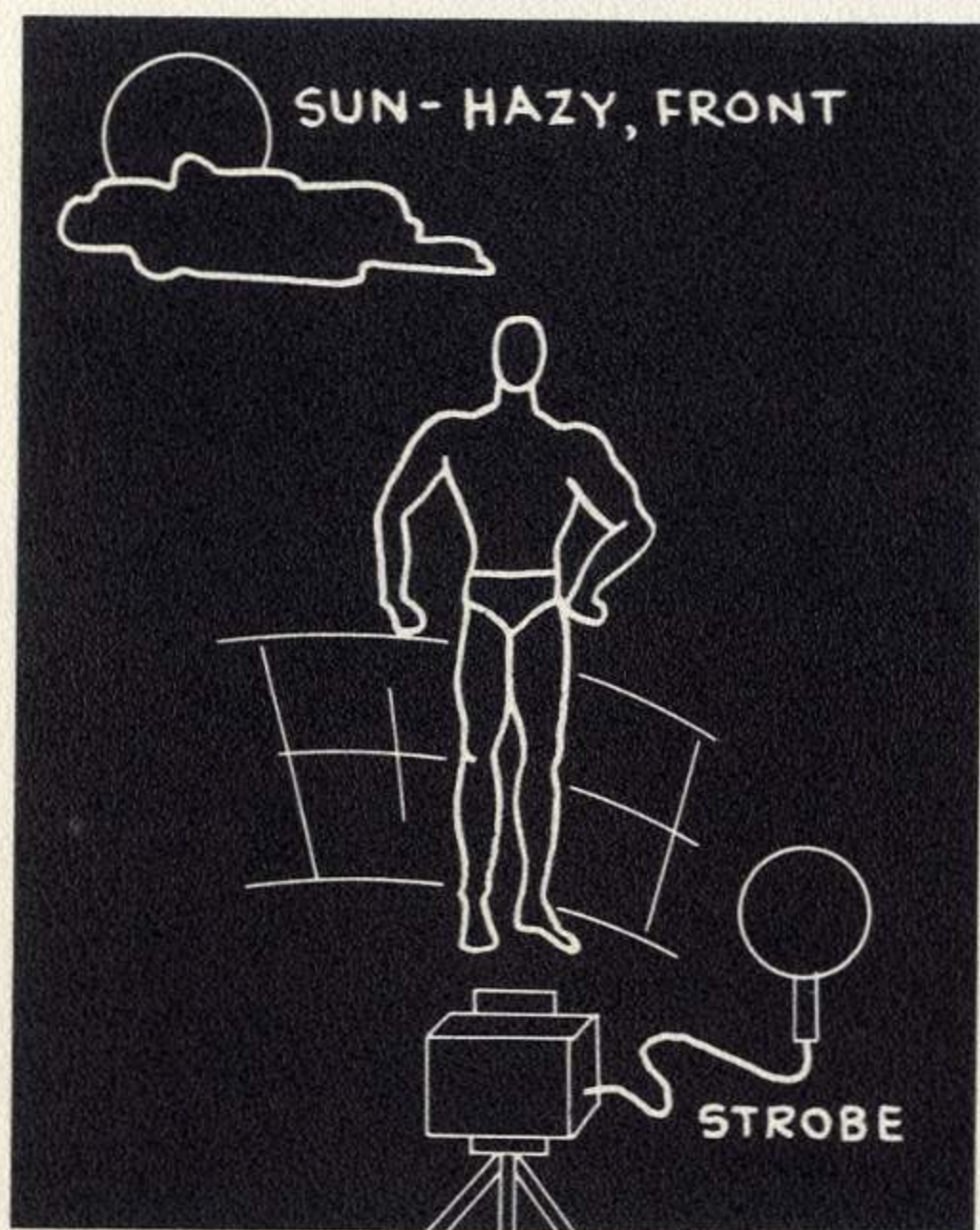




DATA

CAMERA Speed Graphic 4 x 5
 LENS Wollensak 4:7 — 6½ inch
 FILM Royal Pan
 EXPOSURE 1/100 @ F:32
 FILM DEVELOPER .. D.K. 50—7 Minutes (Tank)
 PAPER Opal G, Matt, Medalist, Glossy
 PAPER DEVELOPER Ektonal 2 to 1
 ENLARGER Omega D-2
 CAMERA TO SUBJECT 12 ft.
 LIGHT Bright Sun. Picture Was
 Side Lighted. Fill In With
 Strobe and Aluminum Reflector.

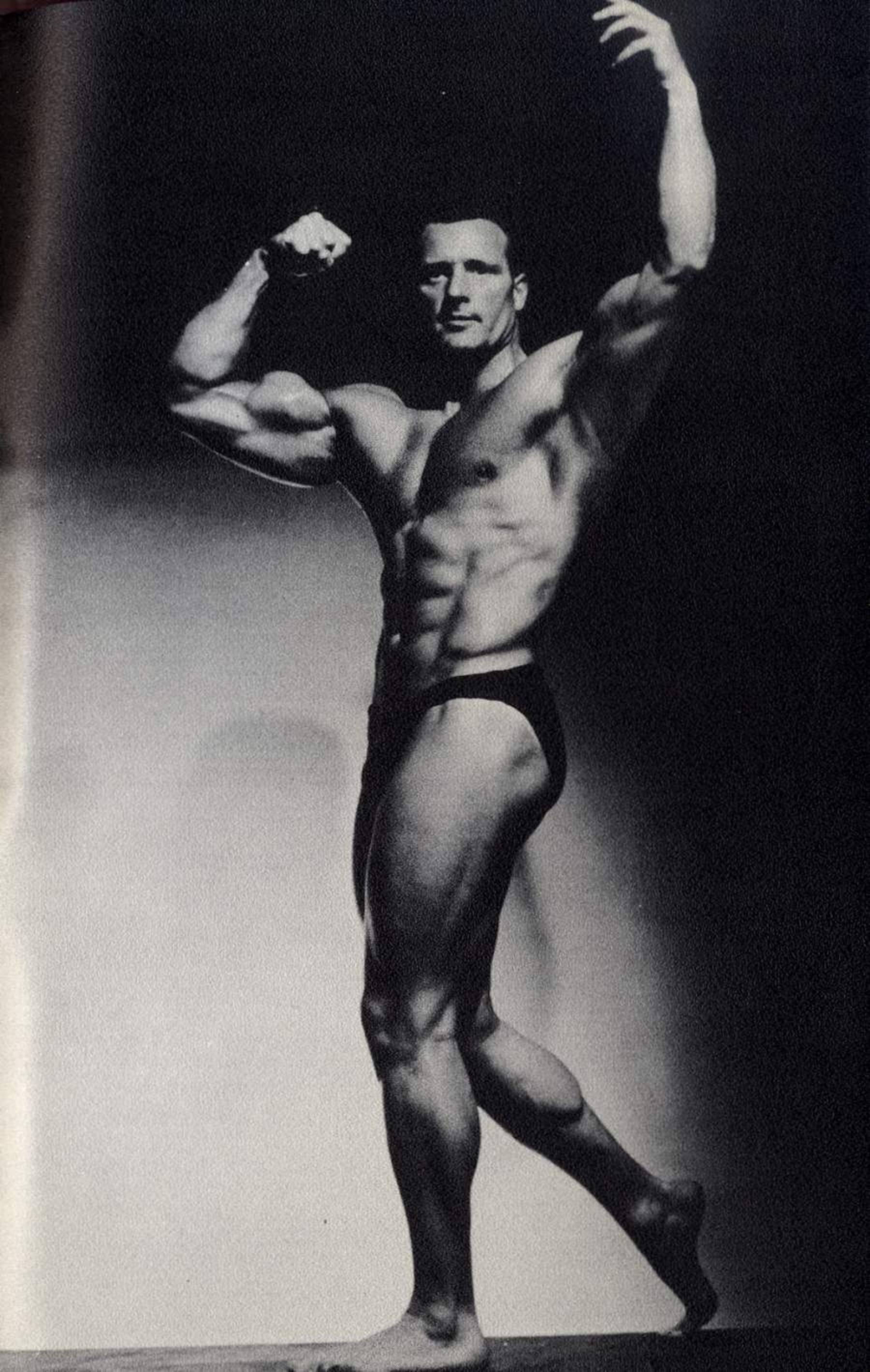


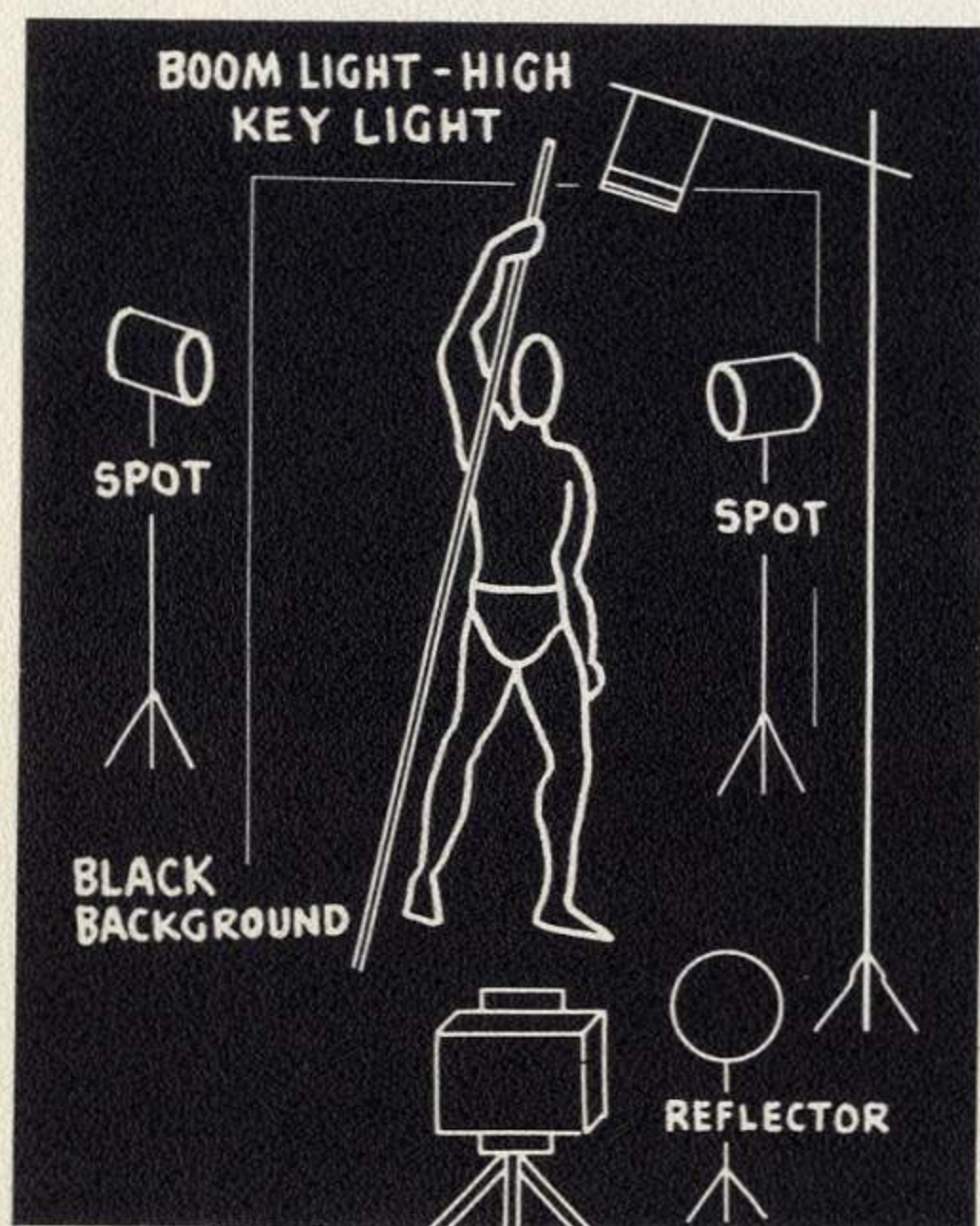


DATA

CAMERA Speed Graphic 4 x 5
 LENS Wollensak 4:7 — 6½ inch
 FILM Royal Pan
 EXPOSURE 1/100 @ F:22
 FILM DEVELOPER .. D.K. 50—7 Minutes (Tank)
 PAPER Opal G, Matt, Medalist, Glossy
 PAPER DEVELOPER Ektonal 2 to 1
 ENLARGER Omega D-2
 CAMERA TO SUBJECT 10 ft.
 LIGHT Hazy Sun — Strobe Fill-In

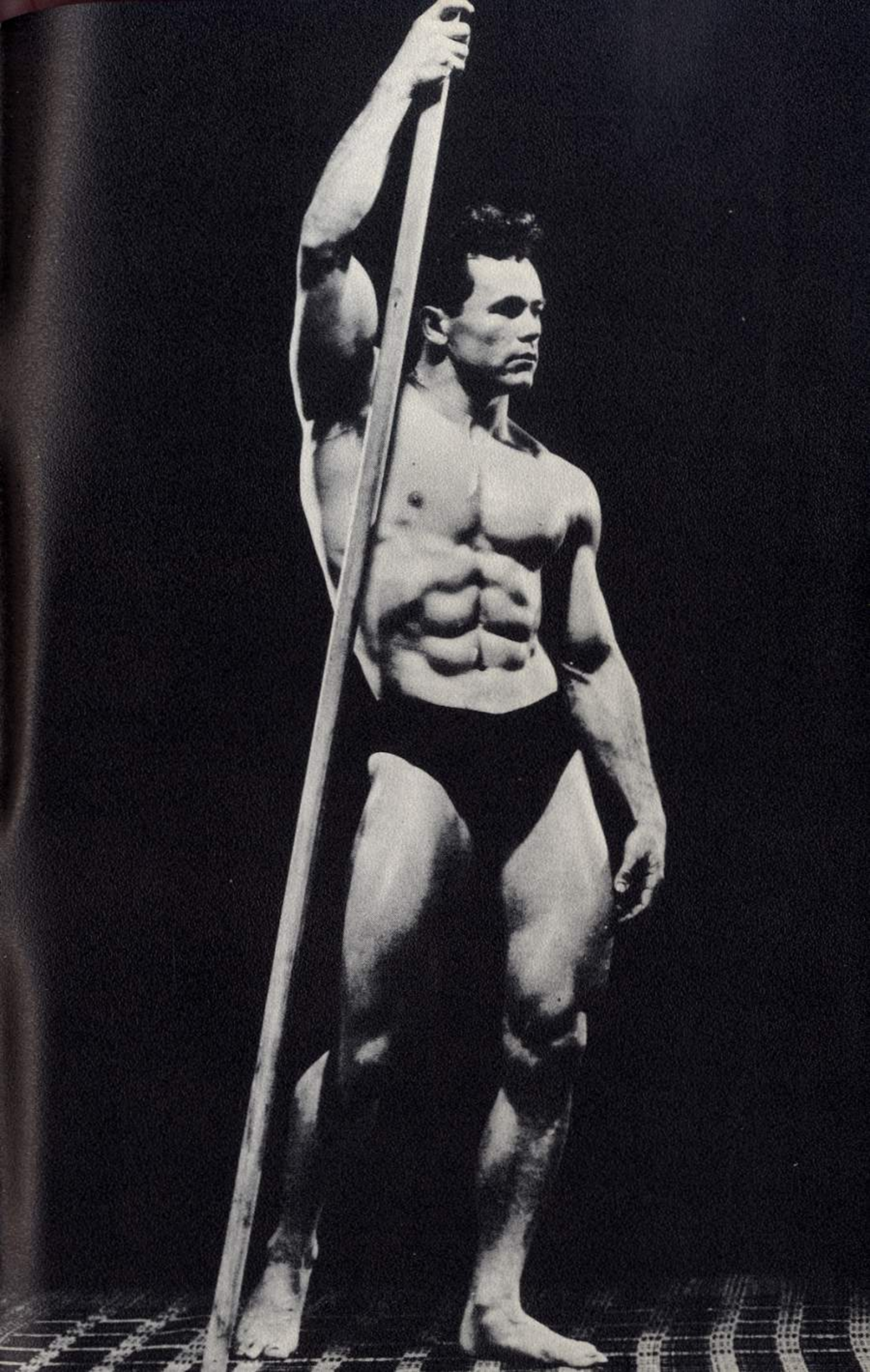


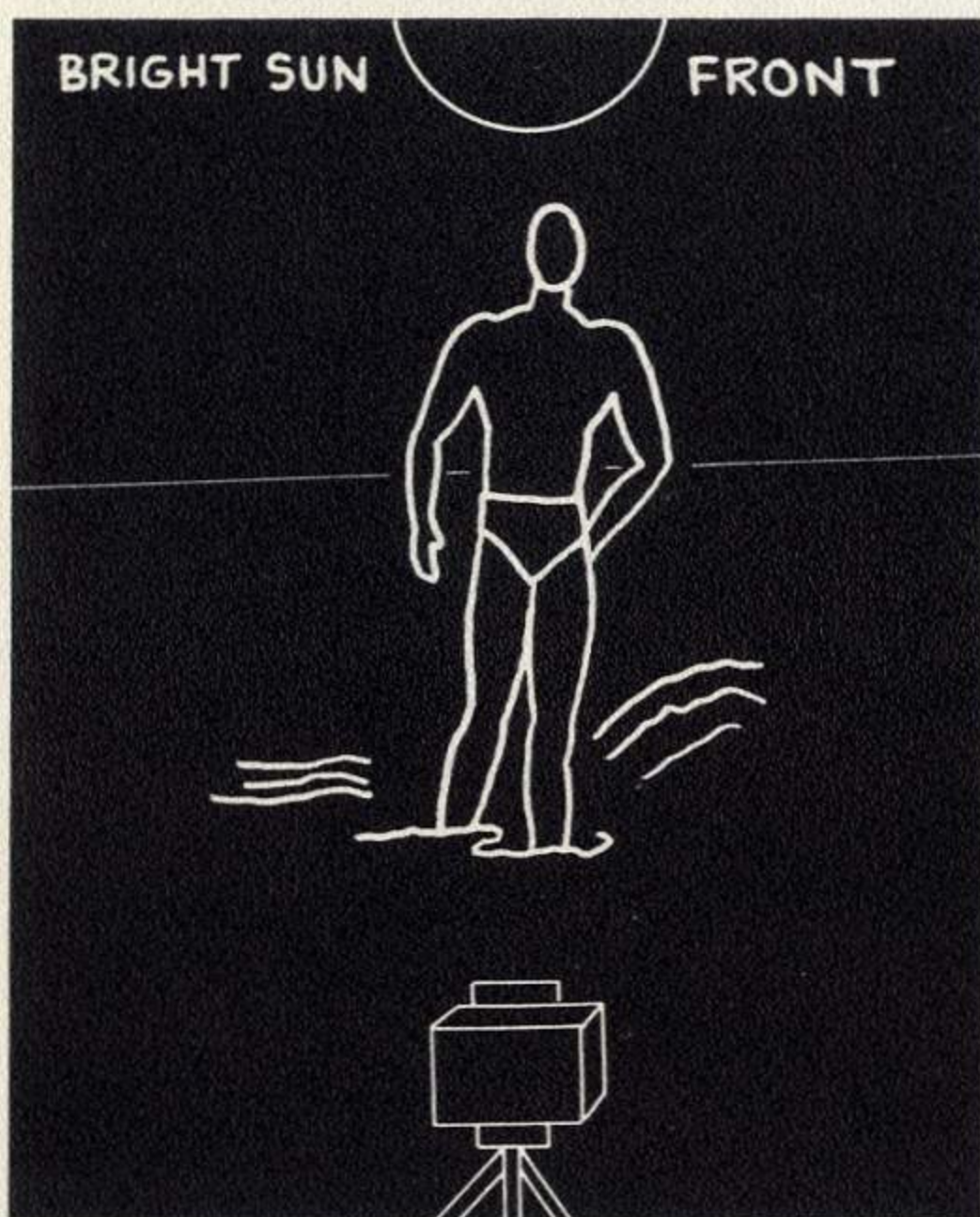




DATA

CAMERA Kodak View Master 4 x 5
LENS Ektar 4:7 — 12 inch
FILM Royal Pan
EXPOSURE 1/10 @ F:16
FILM DEVELOPER . . . D.K. 50—6 Min. (Tank)
PAPER Opal G, Matt, Medalist, Glossy
PAPER DEVELOPER Ektonal 2 to 1
ENLARGER Omega D-2
LIGHTS TO SUBJECT 6 ft. (All Lights)
BACKGROUND Black Paper Roll (9 ft.)
CAMERA TO SUBJECT 18 ft.
LIGHTS 3 #500 Watt Spot
 1 #1 Photo Flood





DATA

CAMERA Speed Graphic 4 x 5
 LENS Wollensak 4:7 — 6½ inch
 FILM Infra Red
 EXPOSURE 1/25 @ 8
 FILTER "A" — Red
 FILM DEVELOPER .. D.R. 50 — 6 Min. (Tank)
 PAPER Opal G, Matt, Medalist, Glossy
 PAPER DEVELOPER Ektonal 2 to 1
 ENLARGER Omega D-2
 CAMERA TO SUBJECT 12 ft.
 LIGHT Bright Sun

